

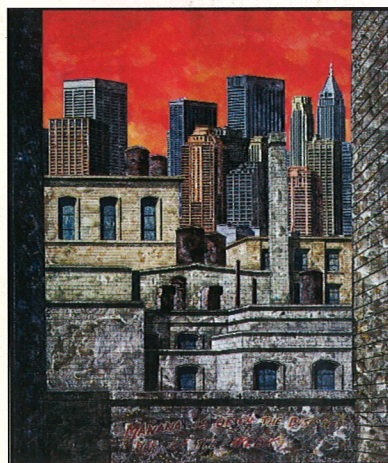
Perry Art Gallery

cordially invites you to a special exhibition.

Isaac Kahn
Sculptures



Tonino Caputo
Paintings



December 12-25, 1998

Opening Reception to be held on
December 12, 1998 6pm-8pm

472 Broom Street New York, NY 10013
Phone (212) 925-6796 Fax (212) 925-0849

Mon-Fri 10am-6pm
Sat-Sun 12pm-7pm



In Shadow Play (1998) Ann Kresge uses handmade paper to fashion a sculpture that bears only a passing resemblance to a typical book.

The book as sculptural object emerged from the idea that anything could be termed art. Warren cites Yoko Ono's *Box of Smiles*, a box filled with mirrors—book-like only in that it opens and has a front and back cover—and Ed Ruscha's *Every Building on Sunset Strip*, an accordion-folded photo documentation of that California landscape. "Artist's books have become a genre," she says, "and so the phrase doesn't have any literal meaning anymore."

But even in the 1960s, the era's most well-known artists produced *livres d'artistes*. Often these books are thematic, as in the case of *America: The Third Century*, a 200-edition book of text with 13 prints, by Lichtenstein, Rauschenberg, and others, which recently sold at Swann for \$7,500.

In the 1980s and '90s, word-centric artists like Jenny Holzer and Barbara Kruger have found the transition to bookmaking a natural. Others like Nan Goldin, Jeff Koons, and William Wegman have worked in the form, which is now understood to include *any* book with which an artist is involved—from commissioned magazine projects to text-based works.

In "Book As Art X," on view until January 16 at Washington's National Museum of Women in the Arts, nearly 60 works exhibit the variety of contemporary books. They range from Ida Applebroog's version of *A Christmas Carol*, featuring 18 hand-colored standup

figures, to Robbin Ami Silverberg's *Titok (Secret)*, a pop-up book in which objects representing secrets are hidden inside boxes inspired by children's building blocks. As the reader shakes a block, a noise is made or a scent released. "We've done an artist's-book exhibition for 10 years now," says curator Krystyna Wasserman, "and the only thing that's consistent is visitors' comments on how inspiring they find these works. They're really taken by the combination of beautiful craftsmanship and brilliant ideas."

Whatever form it takes, locating dealers isn't difficult. Well-known American artist's book publishers include the Arion Press, in San Francisco, and Printed Matter, in New York; you should also check with galleries that represent artists you admire. In general, editions run between 50 and 500 copies, and prices are often well under \$5,000.

When it comes to storing and preserving these delicate works, some collectors keep them in vitrines, occasionally changing the pages on display. Many stash them on regular bookshelves, where protecting them from dust, direct sunlight, and extreme temperatures is all that's necessary. At the Museum of Contemporary Art, visitors are allowed to handle artist's books, says Warren. "People love to touch them and flip through them," she says. But to be on the safe side, you may want to take a page from the museum's own book—and wear white gloves. □